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BOISE, JUNE, 1939 EXTENSION BULLETIN NO. 115

UNIVERSITY OF IDAHO
COLLEGE OF AGRICULTURE
EXTENSION DIVISION

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Director

FIRST CLOTHING BULLETIN

(REVISED)
By
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Extension Specialist in Clothing

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COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO, UNIVERSITY OF IDAHO, COLLEGE OF AGRICULTURE, AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

Printed and distributed in furtherance of the purposes of the Cooperative Agricultural Extension Service provided for in Act of Congress May 8, 1914

Requirements for First Year Clothing Members

1. Make a hand towel or tea towel, hemmed by hand.
2. Learn to use and care for the sewing machine.
3. Make an apron with bound edges.
4. Learn to darn stockings and take care of your clothing.
5. Make a slip.
6. Make a simple cotton school dress.
7. Score each article made.
8. Keep a record of your work, and submit final report.
9. Exhibit, at community, county, or district fair, the articles you have made.

First Year Clothing Bulletin*

By
VIVIAN MINYARD
Extension Specialist in Clothing

Aim of the 4-H Clothing Project

1. To create a desire for planning and selecting clothing wisely and economically.
2. To aid in developing an appreciation of beautiful line and color in garments.
3. To encourage simple, accurate methods in the construction and repair of clothing.
4. To develop habits of health, good grooming and cooperation which will lead to living agreeably with people.

Equipment

Good tools are necessary for good work. Your first problem is to prepare a sewing box or basket with all the equipment you will need. The sewing box should contain:

- A pair of sharp scissors (6 1-2 or 7 inches long)
- Tape measure (reversible)
- Package of needles (sizes 6 to 10)
- White thread (numbers 60 and 70)
- Darning cotton
- Pins (dressmaker's)
- Thimble
- Pincushion
- Notebook
- Pencil

In addition to the above equipment, which each girl should have, you will need for most of your sewing meetings a sewing machine, table space, a yardstick, and an iron.

Good Sewing Habits

An important part of your clothing project is the formation of good habits of work.

1. Bring your sewing box, with all necessary equipment, to each sewing meeting.
2. Work with clean hands. You will enjoy your work more, it will be easier to do, and will look better, if your hands are clean.
3. Place your chair so there is a good light on your work. If possible, the light should fall over the left shoulder.
4. Sit tall, hips well back in the chair, head erect, feet flat on the floor. Don't let yourself slump down so that you are sitting on the end of your spine, or bend your back so that you are round shouldered and narrow chested. Practice a good sitting position until it becomes a habit. Bring your sewing up to you.
5. Wear a thimble on the middle finger of the right hand. If you haven't already formed the habit, now is the time to do so. It may seem awkward at first, but soon will make your work easier.
6. Use a short length of thread, about 18 inches. It is easier to thread the needle a second time than it is to remove knots and kinks from a long thread.

* Revised, 1939, from material originally prepared by Miss Marjorie Eastman, formerly Extension Specialist in Clothing.

7. Cut your thread; do not break or bite it in two. Biting thread harms the enamel of the teeth.

8. Keep working spaces and your sewing box clean and neat at all times.

9. Fold work neatly and put it away whenever you are through working.

10. Press as you sew. Your garments will look better and will be easier to work on.

11. A fine needle and fine thread make sewing easier. The following may be used as a guide in selecting needles and thread:

Material	Size needle	Number thread
Lawn, voile, organdie	10	100-150
Muslin, cambric, longcloth	9	80-100
Print, linen, shirting, gingham	8	60- 80
Heavy muslin, crash toweling	7	40- 60

12. Launder each article or garment you make if it is soiled.

Problem I

Hand Towel or Tea Towel

YOUR problem here is to learn how to hem by hand. Everyone who sews needs to know how to make the hemming stitch because many times it is preferred to machine stitching.

I. Materials

Flour or sugar sack, or ¾ to 1 yard toweling; thread No. 70; needle No. 8; scissors; pins; tape measure; small piece of cardboard.

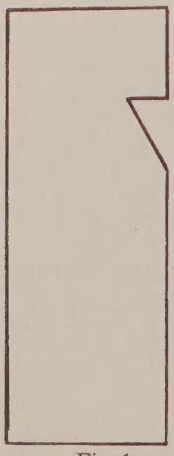


Fig. 1.
Cardboard guage.

II. Construction

1. Straighten the edges of the material by drawing a thread, and cutting along the line thus made.

2. In order to measure the hems easily and accurately, prepare a gauge from a small piece of cardboard. Measure in from the edge of the cardboard a distance equal to the width of the hem you wish to turn, and cut a notch in the cardboard at this point. Such a gauge is better than a tape measure as it is easily moved along the hem as one works. *(Fig. 1)*

3. For a tea towel, make a ¼-inch hem on each end.

For a hand towel made of toweling bought by the yard, finish each end with a hem ½ to ¾ inch in width, depending upon the width and length of the towel.

4. To make a hem, first crease a narrow, even turn to the wrong side, then make a second turn to the wrong side the width you wish the finished hem to be. Use the guage for measuring.

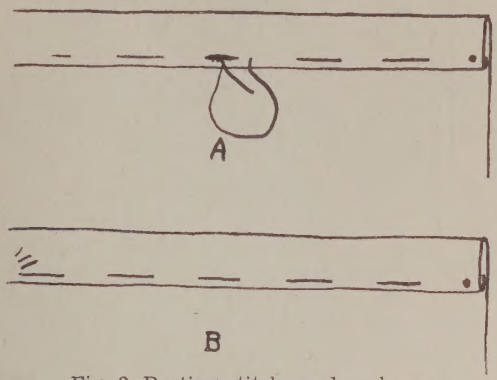


Fig. 2. Basting stitch used on hem.

5. Baste the hem in place with *even basting* (*See Fig. 2-A*). A basting is a temporary stitch which will be taken out after the hem is completed. Start with a knot, and finish with two or three parallel stitches above the last basting stitch *(See Fig. 2-B)*. An even basting has stitches the same length, about ¼ inch, on both sides of the material.

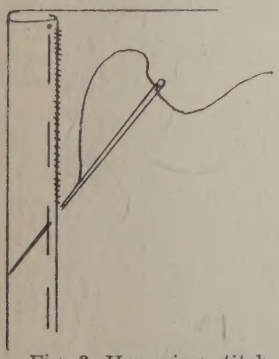


Fig. 3. Hemming stitch.

6. Sew the hem with the *hemming stitch (See Fig. 3)*. This is a small, even slanting stitch used to hold the hem in place. Hold the hem over the first two fingers of the left hand, the outside edge of the hem toward the hand. Work toward you, pointing the needle slightly to the left. Bring the needle up through the edge of the fold which is to be sewed down, leaving an end of the thread to be tucked under this fold and caught down with your stitches. Take up a thread or two of the material and of the edge of the hem in one stitch. Keep the stitches very close together, even in size, space and slant.

7. Overhand the end of the hem *(See Fig. 4)*. *Overhanding stitches* are fine, slanting stitches used to sew two selvages or folded edges together, or to sew on lace. Hold the edges to be overhanded along the forefinger of the left hand. Bring

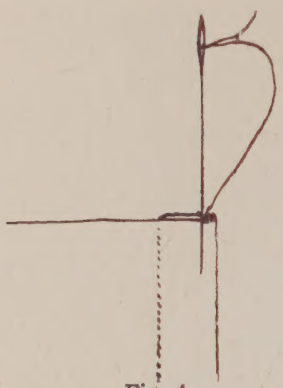


Fig. 4.
Overhanding end of hem.

needle out at the right hand end of the work, leaving about ½ inch of thread to be covered by your stitches. Take small, straight stitch, pointing the needle straight toward you, and catching just a thread or two of each edge. Continue working from right to left, making stitches close together, but not crowded.

8. Remove the bastings. Launder well. Iron and fold the towel carefully for exhibiting.

9. A design is not necessary on either kind of towel, and gives no advantage when the article is judged. If a design is used, it should be simple and appropriate. For example, an outline stitch used for a cup and saucer, or similar design, is permissible on a tea towel.

Problem II

Use and Care of the Sewing Machine

THE sewing machine is a great time-saver and an efficient tool when we know how to use it. Every club girl should be thoroughly familiar with her machine, so that she understands how it works and can use it correctly.

I. Position

Before beginning to sew, place the machine, if possible, so that the light will fall over the left shoulder, and directly on the work.

Place the chair near enough to the machine so that you won't have to lean over to reach your work. As when doing hand sewing, sit erect, and well back in the chair.

Place both feet on the treadle, one a little ahead of the other.

II. Treading

If you have not used a machine before, the first step is to learn to tread the machine so that it runs smoothly and evenly. With the machine thrown out of gear, (see direction book with your machine) turn the balance wheel with the right hand. This will start the treadle. As you feel the treadle moving, catch the motion with the feet, and continue treading back and forth. After a little practice you will be able to tread the machine without having the wheel start back in the opposite direction, to tread smoothly, and to stop and hold the treadle at any place you wish.

If you do not know which way the balance wheel should turn, toward you, or away from you, you can easily find out. Start the wheel either way, and watch the feed, that is, the little metal teeth below the needle, in the cloth plate. These teeth carry the cloth away from you toward the back of the machine, as you stitch. The turn of the balance wheel which moves the feed away from you is the correct turn.

III. Practice Stitching

With the machine still unthreaded, put it in gear, and practice following with the needle some straight lines drawn on paper.

IV. Threading

Directions for threading your machine are found in the book which comes with the machine. As these are well illustrated, they are easy to follow.

The under part or bobbin is first wound with thread, and put in place in the machine. The upper part is then threaded.

If the needle becomes blunt or crooked it will cause uneven stitching and the skipping of stitches at intervals. By following the directions for your machine, you easily can put in a new needle.

V. Breaking of Thread

Threading unevenly will cause the thread to break. Look to see if both the bobbin and upper part of the machine are threaded correctly, and that the tension is not too tight. A blunt needle, one that is too small for the thread, or one that is not set correctly, may be responsible for the breaking of the thread.

VI. Caring for the Sewing Machine

The sewing machine, like any other piece of machinery, must be kept clean and well-oiled in order to do good work. It is surprising how much dirt and dust will collect on the working parts of the machine. This must be removed before the machine is oiled, otherwise the dirt and oil will form a gummy substance, and your machine will be very hard to run.

For cleaning the machine, you will need the screw driver and stiletto which come with the box of attachments, and a clean piece of cheesecloth. A small brush is also helpful. The exact process of cleaning varies with the type of machine, but in any case remove the thread, bobbin, bobbin case, needle and presser-foot. Be sure to unscrew and remove the cloth plate (under the presser-foot) for much lint and dust collect here. Wipe off the dust with cheesecloth, and use brush and stiletto to remove dust, lint and ends of thread around the feed. Turn back the head of the machine, and clean the under part, also the pan under the head. Put the machine drawers in order.

Your book of directions for your machine will indicate the points to be oiled. If the machine has been running hard, remove the gummed oil before putting on fresh oil. This is done by applying kerosene in a clean oil can, in all the oil cups, and running the machine rapidly in order to dissolve the gum. Wipe off all excess kerosene.

When the machine has been thoroughly cleaned, oil all parts where there is friction. Following the directions in your book, put one drop of oil in each place indicated, then run your machine rapidly for a few minutes. Wipe off surplus oil, and try stitching on a waste piece of cloth.

If the machine is used a good deal, it should be oiled once a week, and thoroughly cleaned at least once a month.

Problem III

Apron with Bound Edges

YOUR problem is to select a suitable style, appropriate material, and make a simple work apron for yourself. You will learn how to make simple seams, cut, join and apply bias, make buttonholes and sew on buttons.

I. Design

Before making any garment you should think of the use to which it will be put. The apron you make will be worn when you are cooking or helping with the housework so it should be plain. It does not need ruffles, embroidery, or ribbons.

It should be easy to put on, easy to launder, and not likely to slip off the shoulders.

It is your first machine problem and will be easier to make if you choose a simple style. You may use a commercial pattern or one cut from a design you like.

II. Material and Trimming

Choose for your apron an inexpensive cotton material that will wear and launder well. Print, chambray, percale, and gingham are suitable. It is a good plan to have in mind the kind and color of material you expect to use in your dress so you can select a harmonizing color and design for your apron.

While you do not need an expensive material, you should have one that is evenly and firmly woven so that it will stand hard wear. It is a good plan to get some samples of material and study them. Make these simple tests:

1. Look at the sample to see if the threads are woven closely together. Hold it up to the light. If you see thin places you will know that the cloth will not wear evenly.
2. Hold the cloth between both thumbs and forefingers, with thumbs close together, and press downward. In a poor piece of material the threads spread apart easily.
3. Look to see whether there is a good deal of starch or sizing in the material. If there is, your material will be thin and sleazy after it is washed.

A work apron has to be laundered often. If it is to look attractive as long as you wear it, the material should be a fast color. Your sample can be tested by washing one-half of it, using hot water, soap and rubbing, as you would when laundering an apron. Compare this with the other half which has not been laundered, to see whether it has faded. If it has, you should choose another material.

The colors used, both in material and trimming, should be becoming and attractive. Prints and checked materials which do not show soil are satisfactory because they may be bright and colorful, yet at the same time practical.

Combinations of materials are often used. A checked or striped material may be trimmed with a plain color; a plain color with a

check, stripe or figure; or a print with a plain material the same shade as one of the predominating colors in the pattern of the print. In each case colors which harmonize or "go well together" should be used.

The amount of material needed will vary with the style of the apron. For most simple patterns, once the length of the pattern is sufficient.

Unless your material is sanforized it is a good plan to shrink it before cutting your apron. (Refer to directions under Problem VII.)

III. Making

1. *Pattern.* If you are using a commercial pattern, study the envelope and guide sheet to find out the meaning of all the notches and perforations.

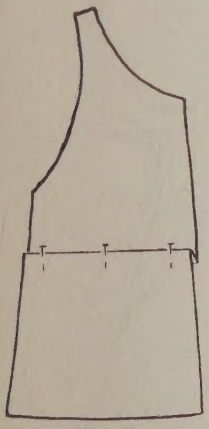


Fig. 5.
Method of shortening apron pattern.

These will help you in placing the pattern correctly and in joining the various parts.

Hold the pattern up to you to see whether it is the right size. If it is too long, fold a pleat across the pattern, taking up enough to make it the correct length *(Fig. 5)*. If it is too short, you can add extra length at the bottom.

2. *Cutting.* While each pattern you use is a different problem in cutting, because of the different sizes and shapes of the pieces, there are certain general rules which should be kept in mind. These are as follows:

(a) If the edge of your material has not been torn, straighten it by pulling a thread, and cutting along the line thus made.

(b) If the edges of your material do not come together when you fold the cloth in half, stretch the shorter edge by pulling it diagonally from the center line *(Fig. 6)*.

(c) Press the material if necessary.

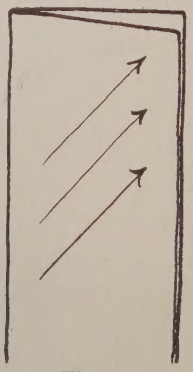


Fig. 6.
Arrows show direction in which material should be stretched.

(d) Save material by placing the large end of the pattern to the cut end of the material.

(e) Plan the placing of all parts of your pattern before you do any cutting.

(f) Pin the pattern on the material, with pins at right angles to the edge.

(g) Cut along the edge of the pattern with long, even strokes to avoid ragged edges.

(h) Cut the notches *out* from the pattern, rather than *in*.

3. *Seams.* The construction processes used will depend on the style of your apron. Often the material has to be pieced to make it wide enough on the sides. Selvage edges may be joined together with a plain seam if the edges

are then snipped every few inches to prevent them from puckering when the garment is laundered.

The selvage edge shrinks more than the rest of the material. For this reason, a fell seam usually is preferable to a plain seam in making piecings. It has flat, finished edges and launders well.

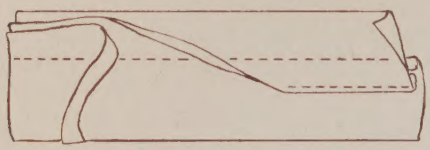


Fig. 7. Stitched fell seam.

Fell Seam. Baste the two wrong sides together, and stitch about ⅜ inch from the edge. Crease the seam flat, trim off the under edge, and turn in the upper edge to make the finished seam about ¼ inch wide. Stitch on folded edge. *(Fig. 7).*

4. *Use of Bias Tape.* The edges of the apron are to be bound with bias tape. Because bias is very elastic it fits smoothly around curved edges where a straight piece would not fit well. You may either buy commercial tape, or cut true bias strips of material for the binding of your apron.

(a) *Commercial Bias Tape.* Bias tape bought cut and folded ready for use makes an attractive finish, and one which is easy to apply. Three methods of putting on bias binding are given here. For a beginner, method (1) or (2) is recommended.

(1) Binding with stitching showing on right side (two stitchings) *(Fig. 8-A).*

Open one fold of the tape and baste the raw edge to the edge you are to bind, putting the right side of the tape against the wrong side of the apron. Stitch in the groove made by the fold of the tape. Crease the tape back against the line of stitching, folding it over the edge to the right side so that the fold of the tape just covers your first stitching. Baste in place, and stitch on the edge of the tape on the right side, the stitching falling in the groove next to the binding on the wrong side.

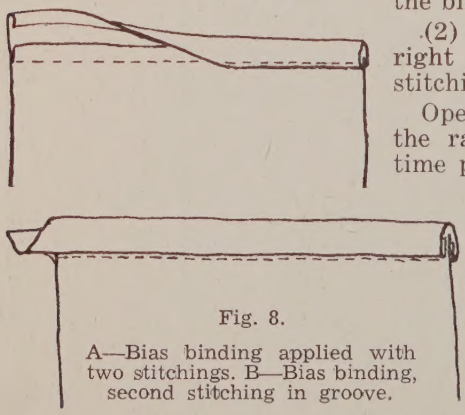


Fig. 8.

A—Bias binding applied with two stitchings. B—Bias binding, second stitching in groove.

(2) Binding with stitching on right side, in the groove (two stitchings) *(Fig. 8-B).*

Open the tape out flat and baste the raw edge of the apron, this time putting the right side of the tape against the right side of the apron. Stitch in the crease made by the first fold of the tape. Now fold the tape over the edge to the wrong side, creasing it clear back to the line of stitching on the right side. Baste it in place, bring-

ing it far enough over on the wrong side that your stitching in the groove on the right side will catch and hold the edge of the binding in place underneath.

(3) Binding joined to edge with one stitching. (This method is recommended only for those who have had experience in stitching.)

Fold and crease the bias tape in half lengthwise, a little to one side of the center of the tape. Slip it over the edge to be bound, the wider edge of the bias being placed on the wrong side. Baste and stitch exactly on the edge on the right side. Since the right side of the binding is narrower, you will be sure to catch in the wider edge of the wrong side.

When it becomes necessary to make a joining of your bias tape, cut each end by a straight thread, allowing seams, and stitch together as in Figure 11.

(b) *Home-made Bias.* Although the ready-made bias is a time saver, you may wish to cut your own tape of the same material as your apron, or of material of a harmonizing color.

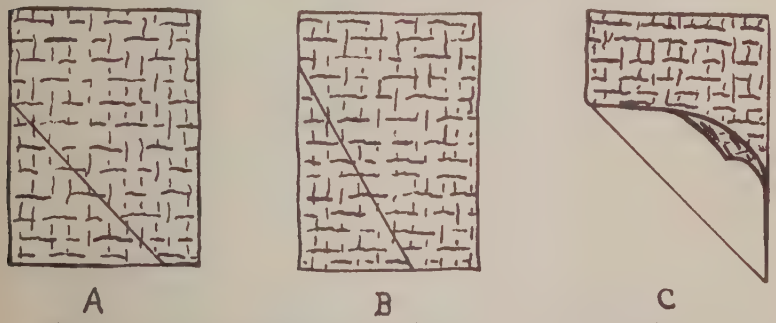


Fig. 9. Home made bias. A—True bias line. B—Garment bias line. C—Cloth folded for cutting true bias.

Any line which is off the straight thread of the material is a bias, but a *true bias,* which has the most "stretch," is the one you should use. *(Fig. 9-A).* Other bias, called *garment* bias, puckers and stretches unevenly when it is used as a binding *(Fig. 9-B).*

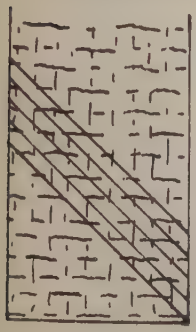


Fig. 10. True bias strips marked with ruler.

True Bias. Fold the cloth so that the lengthwise threads are parallel with the crosswise threads *(Fig. 9-C).* The fold you make in this way is a true bias line. Crease or press the fold, taking care not to stretch the edge. Open the fold, and measure down from it the width you wish the bias strip to be. (For a binding you need two times the finished width of the binding, plus two seam allowances, or about 1 inch.) Mark off with a ruler as many strips as you need, and cut on the ruled lines *(Fig. 10).*

Joining. Join bias strips along a straight thread,

placing the right edges of the strips together, the edges of the strips being at right angles with each other. Slip the point of one end beyond the other for ¼ inch, baste and stitch *(Fig. 11.)*

Home-made bias may be put on by any of the methods described under "Commercial Bias Tape." It should be folded with the raw edges meeting in the center. A simple way to press it is to fasten a pin in the cover of the ironing board the width of the tape with edges folded. Slip the end of the tape under this. Catch another pin through about 2 inches from the first. Press and pull tape through, watching to see that the edges are folded evenly *(Fig. 12)*.

Several inches of tape may be folded by this method in a very few minutes.

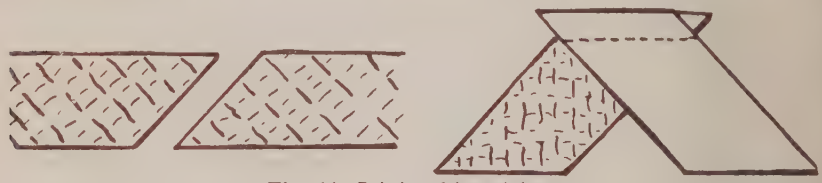


Fig. 11. Joining bias strips.

Fig. 12. Folding home-made bias tape.

5. *Pockets.* Patch pockets usually are placed on a work apron. The shape of the pockets should be suited to the general style of the apron.

The size and shape of the pocket having been decided, the pocket pieces cut, with seam allowances at the sides and bottom. A hem is allowed at the top, unless the top of the pocket is to be bound. In this case, only a seam is allowed.

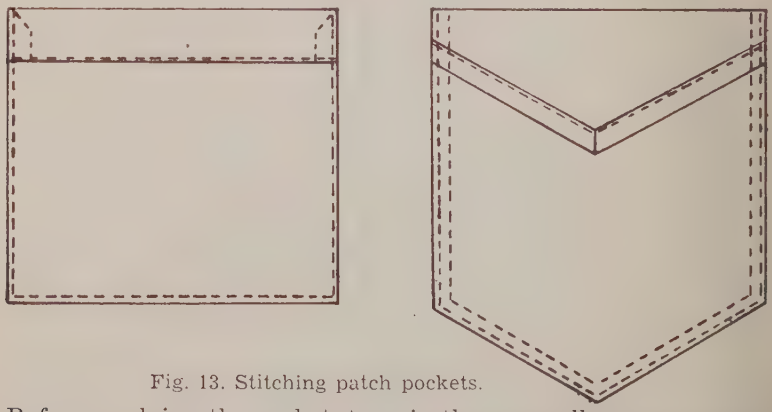


Fig. 13. Stitching patch pockets.

Before applying the pocket, turn in the seam allowances; crease, baste and stitch the hem. If the top is to be finished with a binding,

this is put on before the seam allowances are turned in. Baste the pockets in their correct places on the apron and stitch them carefully. Figure 13 shows two suggestions for stitching pockets on so that the corners will not tear out easily.

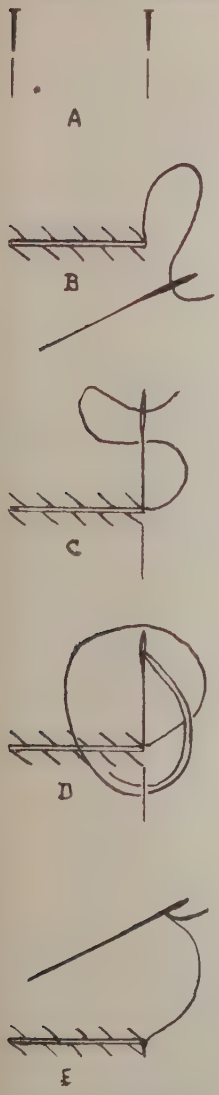


Fig. 14. Buttonholes.
A—Marking.
B—Overcasting.
C-D-E—Making buttonhole stitch.

6. Buttons and Buttonholes

(a) *Buttonholes.* Buttonholes and buttons should be used on the apron if the design is one that calls for this kind of fastening. Make the buttonholes before you sew the buttons on.

The places where the buttonholes are to be made should be reenforced with an extra piece of material on the wrong side because one thickness of material is not firm enough.

Decide upon the exact position for each buttonhole, and mark with pins *(Fig. 14-A)*. These buttonholes should be made at right angles to the edge so that when the apron is buttoned the button is pulled against the end of the buttonhole. When the buttonholes are parallel to the edge, the strain comes at the side of the buttonhole, and the apron will not stay buttoned as well.

Cut along a straight thread of the cloth at the place you have marked, making the slash about ⅛ inch larger than the diameter of the button. You will need sharp-pointed scissors for this.

Use a fine needle for working the buttonhole, because a large one will fray the edges. Thread No. 50 is suitable for a medium-weight material such as you are using for your apron. The overcasting may be done with a finer thread.

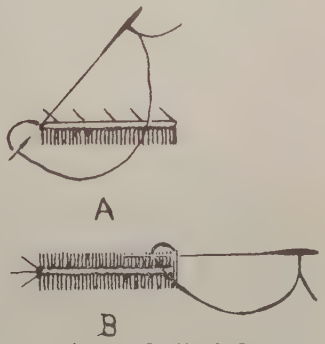


Fig. 15. Buttonholes.
A—Fan end finish.
B—Bar end finish.

The edges of the slash are overcast in order to strengthen them and prevent them from fraying. Hold the slash along the left forefinger, with the outside edge to your left. Starting at the right-hand end of the slash take two tiny stitches over and over to fasten the thread. Overcast the side of the slash which is toward you, turn your material and overcast the other side *(Fig. 14-B)*.

After the last overcasting stitch has been taken, hold the buttonhole slash along the forefinger as at first. Bring the needle up in position for the first buttonhole stitch at the right hand end of the slash, just below the first overcasting stitch *(Fig. 14-C)*.

While the needle is still in the cloth, bring the double thread from the eye of the needle around under the point of the needle from right to left *(Fig. 14-D)*. Draw the needle through and pull the thread out (away from you) until the knot or purl of the stitch is on the edge of the opening. The stitches should not be drawn so tight that the cloth is puckered *(Fig. 14-E)*.

Continue the buttonhole stitches across the lower edge, keeping them even in depth and spacing. When you reach the end of the slash, take from three to five stitches around the end, all radiating from the corner *(Fig. 15-A)*. This finish is called a fan end, and is used at the end where the strain comes, that is, where the button pulls against the buttonhole. A blanket stitch is often used for this fan end because the purl of the stitch is a little less bulky.

Turn your work and work the second side of the slash with the buttonhole stitch, taking the stitches from left to right.

Finish the second end with a bar. Take two or three stitches across the threads at the end of the slash to form the bar *(Fig. 15-B)*. Turn the work so that the buttonhole is toward you and the thread bar along the left forefinger. Take buttonhole or blanket stitches over the bar, taking up a thread of the cloth with each stitch, and bringing the purl of the stitch toward the buttonhole *(Fig. 15-B)*. When the bar is finished, take the thread through to the wrong side and fasten it with a double stitch.

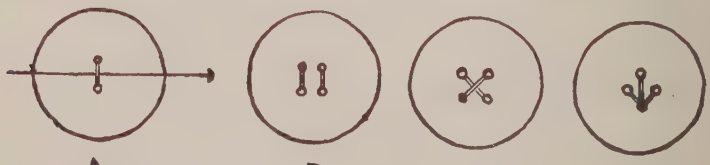


Fig. 16. Sewing on buttons. A—Use of pin in sewing on buttons. B—Methods of sewing on 4-holed buttons.

(b) *Sewing on Buttons.* Lap the edge of the apron in place and mark with a pin the place where the center of the button should be when the apron is fastened. This place should also be reenforced.

You probably will use a button without a shank for your apron, that is, one with two or four holes through the button for sewing it to the cloth.

Use a single thread (a size larger than that used for the buttonholes) with a knot. Put the needle through from the right side of the cloth to the wrong side, at the point you have marked for the button, leaving the knot on the right side to be covered by the button. If the button has two holes, take a stitch up through one hole, across, and down through the other. Place a pin under this thread, and sew over and over until the holes of the button are well filled *(Fig. 16-A)*. Bring the needle to the right side between the button and the cloth. Remove the pin, and pull the button out as far as the loops of the thread will permit. Wind the thread around the threads under the button to make a thread shank. Fasten with double stitches close to the shank. The shank is necessary to give room for the buttonhole beneath the button.

Four-hole buttons are sewed on in a similar way, with two parallel lines of thread, two crossing lines, or three radiating lines on the right side *(Fig. 16-B, C, D)*.

Problem IV

Care of Clothing

EVERY clothing club girl should take good care of her clothing. No matter how efficiently she does her sewing, she will not appear at her best unless her clothing is neat, clean, and in good repair. The following rules for daily care should be observed:

1. Hang up your clothes as soon as they are taken off. All dresses, coats, jackets should be hung on hangers. Dresses hung on a hook are likely to be wrinkled and pulled out of shape. You can substitute a tightly-rolled newspaper tied by a cord in the center for a hanger if you haven't enough.

2. Knitted or crocheted garments should be folded neatly and put in a box or drawer.

3. At night, air the clothing you have worn during the day. Always leave clothes closet doors open at night for airing.

4. Place soiled clothing in laundry bag.

5. Launder hose each evening when they are taken off.

6. Sew up rips, sew on buttons and snaps as soon as you take off the dress or other garment. It will then be ready to wear at any time.

7. Change your dress as soon as you come home from school. Always wear an apron or smock when working at home.

8. Brush or polish your shoes when you take them off at night, and put shoe trees in them so they will keep their shape.

The following suggestions for occasional care also should be practiced.

1. Cover party dresses or those you do not wear often to protect them from dust. An old nightgown may be used, or a bag made especially for this purpose.

2. Brush your woolen coats, dresses and hats each time they are worn. Give them an occasional thorough brushing out-of-doors.

3. Have your shoes repaired when they begin to show wear. Run-over heels not only look untidy but also cause you to stand and walk in an unnatural position. A shoe bag (with places for several pairs of shoes) hung on the closet door is a great convenience.

4. Keep your clothing laundered and well pressed. It will look fresher and be more healthful.

Press wool garments with a woolen press cloth. This press cloth is made by sewing a piece of cotton and a piece of woolen material together. When pressing, place the woolen side of the cloth down to the right side of the garment. Dampen the cotton side of the cloth. Press the iron lightly over this in order to steam the material. *Do not press dry.* Hang the garment carefully on a hanger and do not wear until it is thoroughly dry.

5. Remove spots and stains as soon as you possibly can because fresh stains are more easily removed than old ones.

A stain is easier to take out if you know what caused it, for then you are better able to decide what method to use for its removal. The wrong method may set the color.

Special care must be taken with a colored material because there is danger of taking out the color at the same time you remove the spot.

Silk and wool materials also need special care, for they are injured by boiling water, by vigorous rubbing, and by alkalis. Acids are injurious to cotton and linen.

When sponging a spot, place a pad of soft cloth underneath to absorb the water or other liquid you are using as a stain remover. Rub from the outside of the spot toward the center to prevent having a ring on the material.

When using chemicals such as oxalic acid or ink eradicator, work rapidly, and rinse thoroughly so that the chemicals will have little time to affect the cloth.

Suggestions for removing some common stains are given here:

Blood. Soak washable material in cold water, then wash with hot water and soap. Sponge silk or wool with cold or lukewarm water.

Chocolate or Cocoa. Use cold water and soap, then wash as usual, or use borax and cold water, then remove traces of stain with boiling water.

Coffee. Fresh coffee stains are quite easily removed by stretching the stained material over a bowl, and pouring boiling water on it from a height so that the water strikes the stain with a good deal of force. Warm water should be used on silk and wool as boiling water is injurious to these fabrics.

Egg. Soak in cold water, then wash as usual. Hot water used first sets the stain.

Fruit. Use the same treatment as for fresh coffee stains.

Grass. Cold water without soap may remove fresh stains. Alcohol will dissolve the stain.

Grease. Soap and warm water usually will remove grease spots from washable materials. A commercial cleaning fluid or gasoline is used for silk and wool.

Ink. Ink stains are hard to remove because of differences in the composition of various kinds of ink. A fresh stain may be washed out in water, other stains are removed by soaking in milk. On white materials, oxalic acid or ink eradicators may be used, but not on colored cloth as they will remove the color.

Iron Rust. This stain must be treated with acid. Moisten the stain with lemon juice and salt and let stand in the sun, or moisten with water, then apply a few drops of oxalic acid. Be sure to wash out the acid thoroughly with water. Either of these methods probably will remove the color.

Paint. Sponge with turpentine to dissolve the paint.

Sugar or Syrup. Use warm water.

6. Stockings should be washed very frequently because perspiration weakens the silk threads and so causes the stockings to wear out more quickly than they otherwise would.

Other ways to get good service from your stockings are:

(a) Buy durable stockings, well reenforced at heel and toe.

(b) Buy the right size, that is, at least ½ inch longer than the foot.

(c) Watch the inside of your shoes for nails which may tear your stockings.

(d) Put your stockings on carefully by gathering the leg of your stocking in your fingers and putting your foot directly in the foot of the stocking, rather than pushing the foot through from the top.

(e) Mend a broken thread as soon as you possibly can.

(f) Watch for thin places, particularly in the heel and toe of the stocking. If you darn these places on the wrong side, a hole will not wear through as soon.

Problem V

Darning Stockings

ON THE day you darn stockings at your club meeting you should take a stocking that needs mending, darning cotton the right size and color for that stocking, a darning needle the right size for the thread you are to use, and a darner if you wish to use one. You may slip your hand inside the stocking as you darn if you prefer.

As you will see by Figure 17, stocking darning is done in a diamond shape, large enough to cover the hole and the worn part around it. You may mark the place with basting thread before beginning to darn if you wish. Darning usually is done on the right side so that it will feel smooth to the foot, but thin places on heels are reenforced from the wrong side.

Do not use a knot in your thread. Begin by taking small running stitches along the lengthwise threads far enough away from the hole so that the worn parts are reenforced. Put in these lengthwise rows back and forth, and when the hole is reached, carry the thread across and begin the running stitches again on the other side. Do not draw the thread too tight. A very small loop at the end of each row allows for stretching when wearing and shrinkage in washing. When all the lengthwise stitches are in, begin with the crosswise rows of stitches, weaving the thread in and out over the first set of thread *(Fig. 17)*. The hole is thus filled, and the thin place around the hole strengthened.

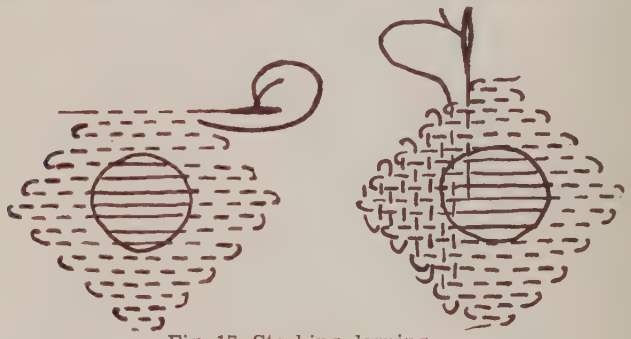


Fig. 17. Stocking darning.

To reenforce heels, weave one strand of darning cotton back and forth over the worn place on the wrong side, taking up just a thread in each stitch. If the stocking is not badly worn, these stitches will not show through on the right side.

Some defects in darning you should guard against are:

(a) Darns too thick and clumsy.
(b) A heavy ridge around the edge of the darn.
(c) The threads not carried beyond the darn far enough.
(d) Threads not woven evenly.
(e) Threads not woven closely together.
(f) Darning thread too heavy, too light, or wrong color.

After learning how to darn, you should darn all of your own hose.

Problem VI

Slip

I. Design

YOU should plan your slip at the same time you plan your dress so the style, material, and color will be suitable. If your dress is to be a close fitted one, the slip should be made along fitted lines so it will not be bulky under the dress. It is desirable in the first-year project to make a princess style rather than one cut

on the bias as it is much more simple to do, and more suitable for school wear.

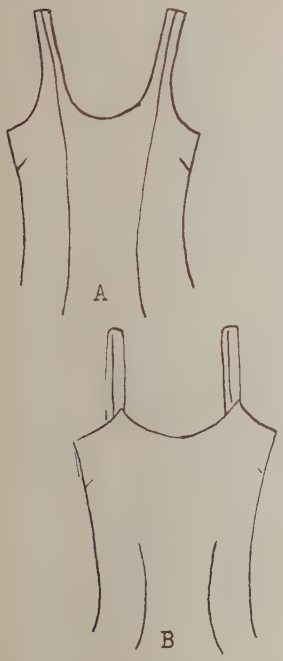


Fig. 18.
A-B—Suggested designs for slips.

II. Pattern

Choose a commercial pattern from which to cut your slip. Suggested types are shown in Figure 18.

Study the pattern to see how much material you will need for your size.

Check your pattern and alter it as required.

III. Material

Material for your slip should be smooth so that the dress will not cling to it.

Berkeley cambric, longcloth, muslin, and nainsook are suitable materials.

White always is suitable. You also may use cream, light tan, etc., if they are suitable with the dress you expect to make.

IV. Making

1. Observe the same general rules for cutting as given in Problem III.

2. Baste in underarm darts and any front and back darts required for fitting the slip at the waist line.

3. Baste the seams and try on the slip to see that it is fitted correctly. If the material has not been shrunk, do not fit it too snugly.

4. Stitch all darts from the wrong side of the material, taking care to taper them very gradually, the last few stitches falling just a thread from the folded edge *(Fig. 19)*. This will keep the material from puckering on the right side.

5. Stitch all seams. You may choose either a French seam or a flat fell seam.

French seams are made by first basting in a plain seam, with the two wrong sides of the material together. Stitch about ¼ inch outside the seam line. Trim the edges to within ⅛ inch of the stitching.

Crease on the line of stitching. Fold material over so that the raw edges are inside, folding and creasing *exactly* on the line of stitching. Baste about ⅛ inch from the fold or just far enough to enclose the raw edges. Stitch just outside your basting an even distance from the fold. Press the seams.

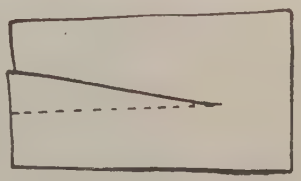


Fig. 19. Stitching of dart.

If the raw edges are not trimmed evenly or the stitching is not well done, raw edges may stick out on the right side.

Do not make the finished seam too wide. 3/16 inch is wide enough.

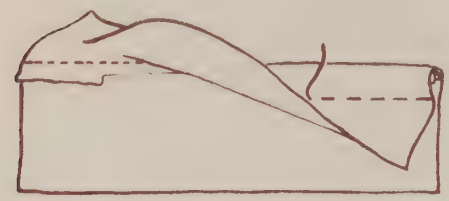


Fig. 20. French seam.

If your material is too heavy to make a neat French seam, a fell seam should be used.

Flat fell seams are good types to use as they are flat and smooth. Refer to Problem III for directions for making.

6. Press well.

7. Attach straps and finish the top of the slip.

Straps are made of the same material as the slip. Cut them along the straight thread of the material the length you wish for the finished straps, plus about 1 inch at each end for turning in the edges and joining to the slip. They should be cut two times the finished width plus two seam allowances, or about 1½ inches wide for a ½-inch strap. Stitch and turn the straps, and press them along the seam line. Pin the straps in place on the slip, and try on to see that they are the right length. Do not put straps too far apart, or they will slip off the shoulders easily. It is also better to put them a little nearer together in the back than in the front.

Top finishes may vary with different styles. The style shown in Figure 18-A may be finished with a bias facing or a French binding. Style Figure 18-B may be finished with a shaped facing.

Shaped facings are cut the exact shape of the piece to be faced. They are stitched on the right side first, and are then turned to the wrong side and hemmed down by hand. The straps are inserted before the first stitching is made *(Fig. 21)*.

Fig. 21.
Straps stitched in with facing (right side).

French bindings are made by cutting a true bias four times the desired width plus two seam allowances. Fold this lengthwise through the center with the two wrong sides together. Place it to the right side of the edge to be bound, the raw edges of the binding even with the raw edge of the material. Baste a seam's width from the edge, and stitch in place *(Fig. 22)*.

Fold the binding to the wrong side lapping just beyond the first row of stitching. Stitch by machine in the groove on the right side of the garment *(Fig. 23)*.

8. *Hanging of slip.* When the straps are in place, try on the slip and have some

one hang it for you so that you have an even line around the bottom. The person who is hanging the slip should measure up from the floor (using a yardstick) the number of inches from the floor you wish the bottom of the slip to be when it is finished. She will put in a line of pins around the slip to make an even line parallel with the floor. If you can stand on a table it will be easier for her to hang the slip.

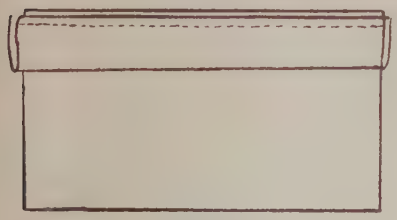


Fig. 22.
French binding stitched in place.

9. *Hem.* Take the slip off, and turn up the hem on the line of pins, straightening any irregularities in the line. Check the length by measuring the two side seam lines to see that they are the same. Baste the hem near the folded edge to hold it in place while you finish the hem. If necessary, trim the raw edges to make the hem allowance even in width. Turn in the raw edges, using a paper gauge to check the width of the hem as you baste it in place.

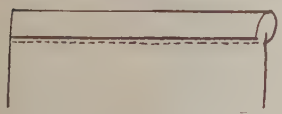


Fig. 23.
French binding stitched on right side.

The hem should be put in by hand. Hand hemming looks nicer and is easier to rip out if you wish to change the hem line.

10. Launder the slip if it is soiled, and iron well.

Problem VII

Cotton School Dress

FOR this problem you are to make a simple cotton school dress. You should choose a style with few seams. A cap sleeve is a simple style to make.

I. Design

Choose from present-day styles a simple, attractive pattern that is suited to you and to the material you plan to use. An elaborate design is not appropriate for this type of dress, and since this is your first dress, you should not select one that is too difficult.

The dress may be in one piece, with fullness held in by a belt, or it may have pleated or flared skirt. The neck line may be finished by binding, fitted facing, or simple collar.

Patch pockets of various shapes, with a hem, binding, or facing across the top, may be used.

II. Material and Trimming

A medium-weight cotton material, such as gingham, print, or percale, is a good choice for the dress.

Notice the width of the material before buying it. If less than 36 inches wide, it is not likely to cut to a good advantage.

Combinations of print and plain materials may be worked out in attractive designs. When combining two materials, or using bias tape as trimming, special thought should be given to choosing colors which harmonize. A trimming material should be similar to that of the dress in weight and texture. Silk ribbon, for example, has no place on cotton prints as it is completely different. For gingham or print, lawn or flaxon is a more serviceable trimming than organdy. Bias tape may be had in cotton materials of various textures such as percales, nainsook, lawn, cambric, batiste, and gingham.

Trimmings might be machine stitching, bindings, piping, facings of contrasting material, buttons, pleats, tucks, or shirring.

Consult the pattern envelope to see how much material you will need.

A cotton school dress has to stand hard wear and frequent laundering. If possible, get samples of material and test them as suggested in Problem III.

It is often a good plan to shrink the material so that you will not have to allow for this when making the dress. Leave the cloth folded, put it in warm water and leave it over night. Press out the water rather than wringing it out, to prevent wrinkling the cloth. Hang it evenly on the line. Press the cloth before it is entirely dry.

III. Use of Pattern

1. Study the pattern envelope, pattern and sheet of directions.

Each pattern has certain marks, consisting of notches, perforations (holes), figures, or written directions. These markings tell you how much is allowed for seams and hems, which parts of the pattern should be placed on the straight of the material, how the various parts should be joined together, and where pockets or other trimmings should be placed.

You will save time and get better results in the use of a pattern if you will study it carefully and take advantage of the help it offers you.

IV. Cutting

Your dress will fit better and look better if it is placed on the correct grain of the material and cut out carefully.

1. Straighten the edge of the material if it has not been torn by a straight thread.
2. Stretch the material into place if necessary *(Fig. 6)*.
3. Press the material if it is wrinkled.
4. Plan the placing of each part of your pattern before doing any cutting. Study the cutting chart that comes with the pattern. Look at each piece of the pattern to see which part is to be placed on the straight thread of the material.
5. As a general rule, it is well to place the larger end of your pattern to the cut edge of the material. This saves the material

in one large piece, and makes it possible to dovetail the parts of the pattern to better advantage.

6. Pin the pattern in place with pins pointing toward the edge.

7. Cut along the edge of the pattern with long, even strokes.

8. Cut notches *out* from the pattern rather than *in*.

V. Making

1. *Darts.* Baste in the darts at the front underarm seam on each side *(Fig. 19)*. You will remember that these darts are needed to keep the dress from poking out in front.

Even though the pattern you are using does not have darts, you may find it necessary to use them in order to make the dress hang correctly.

2. *Fitting.* Baste the dress together and try it on to see if it is the right size throughout. It should fit smoothly and feel comfortable. The size may be adjusted somewhat by taking up or letting out the side seams. The skirt should hang straight.

The shoulder seam may need to be changed in order to get a smooth, straight line.

3. *Order of work.* This depends somewhat upon the style of the dress. In some caces it may be easier to finish plackets, pockets, neck bindings or facings before the side seams are sewed up. Press each seam or other finish as soon as it is made.

4. *Seams.* Plain seams are a good finish for shoulder and underarm on medium-weight cotton materials. These seams should be pressed flat, trimmed evenly and finished by overcasting or by turning each raw edge under and stitching it against itself *(Fig. 24)*.

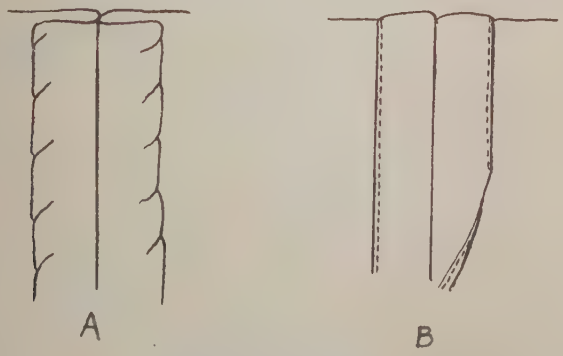


Fig. 24. Plain seam.
A—Edges overcast. B—Edges self-stitched.

If your material is not too heavy you may use French seams if you prefer. French seams are not good to use when joining two bias edges, as in the side seams of a flare skirt, for such a seam is likely to stretch the two edges unevenly causing the seam line to pucker.

The waist and skirt of a dress may be joined with a lap seam. The edge of the skirt is turned under on the seam line and basted. This turned edge is lapped over the waist the width of the seam allowed, so that the seam lines match. Pin in place, baste and stitch from the right side close to the folded edge *(Fig. 25)*.

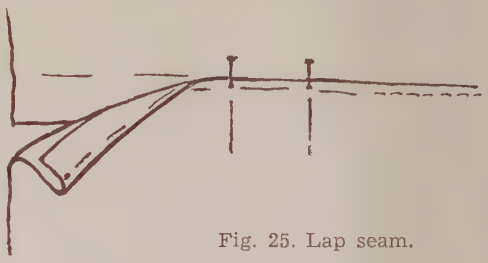


Fig. 25. Lap seam.

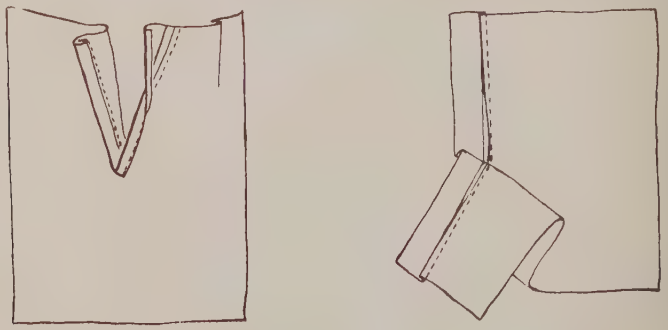
Overcast the raw edges on the wrong side. A line of piping may be inserted in a lap seam if desired. Rick-rack tape may be inserted for trimming a lap seam.

A lap seam is an excellent method of joining the waist to a flared skirt.

When piecing straight edges, as at the sides of flared skirts or piecings under pleats, a selvage seam may be used. After the selvage edges are stitched together and pressed flat, clip through the heavy edge every few inches, to make the seam line more elastic, and prevent its shrinking up and puckering the seam line when it is laundered. Do not cut the edge in so far that the seam is weakened.

5. *Neck finishes.* Directions are given here for some of the finishes you may wish to use.

(a) *Bound placket.* This placket, used on a dress with collar or a bound neck line, serves both as a decoration and as a finished opening which makes it possible for you to put on and take off the dress easily. Slash the dress on the center front or center back



A B

Fig. 26. Bound placket. A—Placket applied with two stitchings. B—First stitching of binding.

line, and bind the slash with a bias binding. If using homemade bias, cut it twice the width you want the binding to be when

finished, plus two seam allowances. It should be twice the length of the slash.

The bias is put on by one of the methods described in Problem III, or by applying it so none of the stitching shows on the right side. In this method, the tape is opened out flat, and the right side of the tape is placed against the right side of the edge of the garment. Stitch in the crease. Now fold the bias back to the line of stitching, and over to the wrong side. Hem it into the first line of stitches by hand.

The illustration *(Fig. 26-A)* shows the binding applied with two stitchings, as in Figure 8, Problem III.

When basting the binding to the edge of the slash for the first stitching, let the edge of the dress slip down from the edge of the binding so that the seam tapers down almost to the edge of the dress at the end of the slash. If you take up too wide a seam on the dress at this point, there will be pleats of material caught in at the end of the placket when it is finished.

The seam on the bias piece, however, is the same width throughout the length of the seam *(Fig. 26-B)*.

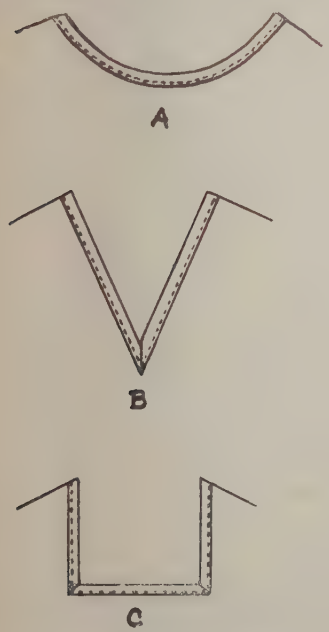


Fig. 27. Neck binding.

(b) *Neck binding.* Shoulder seams are stitched before binding is put on. Bias binding is applied to neck and sleeve edges by one of the methods described in Problem III, or by the method given in (a) above. If a bound placket is also used, the neck binding is applied around the slash of the placket, then on around the neck in a continuous binding.

When binding a round neck *(Fig. 27-A)* stretch the edges of the bias you are stitching just a little so that the other edge, which is a smaller curve, will lie flat.

When binding a V-shaped or square neck opening, sew the binding across the corners in one continuous line, then fold in the fullness on the wrong side to make a mitered corner *(Fig. 27-B and C)*.

Joinings in the bindings should be made at an inconspicuous place, such as the shoulder seam. To join the binding, cut each edge along a straight thread, and sew together in a plain seam as in Figure 11. Be sure that your seam makes the binding just long enough to fit the neck.

(c) *Bias facing.* A narrow piece of bias material is sometimes used as a facing on neck or sleeve edges. If the bias is too wide, it will

not fit smoothly around the neck line. A fitted facing *(Fig. 29)* is better for a wide finish and for sharp corners or pronounced curves.

Fig. 28. Bias facing.

A facing which is to show on the right side is stitched first to the wrong side, then creased along the seam line, and turned back flat against the right side. The raw edge is turned in and the facing is stitched on the folded edge *(Fig. 28)*.

(d) *Fitted facing.* These facings are applied to the front and back necklines separately before the shoulder seams are sewed up. The neck edge of the facing is cut in exactly the same line as the neck edge of the dress, and the outer edge shaped as you wish *(Fig. 29)*. The facing is stitched to wrong side of the neck line *(Fig. 29-A)* and the seam allowance is slashed about every half inch so that the facing will crease back smoothly along the seam line to the right side *(Fig. 29-B)*. The raw edge is turned in and the facing is stitched flat to the right side of the dress.

Fig. 29. Fitted facing. A—Facing stitched to wrong side of neck line and edge slashed. B—Facing stitched in place on right side.

6. *Sleeve and pocket finishes.* These should be planned to correspond with the neck finish used.

7. *Belt.* Make the belt of a piece of material cut along the straight thread. Make it the length you wish, and equal in width to two times the finished width plus two seam allowances. Stitch and turn the belt. Press flat along the seam line. Adjust the belt on the dress. It may be held in place with buttons, snaps, or a buckle or slide.

Fig. 30. French tacks.

French tacks may be used to hold the belt in place. They may be made of any thread but a mercerized thread is preferred as it has more strength *(Fig. 30)*. Take several loose stitches between the garment and the underneath thickness of the belt. Work a blanket stitch over the threads. (This is easier if the needle is used backwards.)

8. *Hem.* The last step in making the dress is to hang it in an even line around the bottom and

put in the hem. Have someone help you with this, following the directions given in Problem VI for hanging the slip. If the top of the hem is too full, take little pleats along the edge before turning the raw edge under *(Fig. 31)*.

Fig. 31. Pleats taken to remove fullness from top of hem.

The hem will look nicer if hemmed by hand. It is also easier to take out a hand hem if it is necessary to let down the dress.

A binding, piping, or facing of bias tape is a good finish for a flare skirt. If a hem is used, it should not be very wide, and the fullness must be adjusted very carefully.

9. *Finishing and pressing.* When the dress is completed, go over it to be sure all the bastings are out, and thread ends are tied and cut off. Give the dress a final pressing.

Exhibit

Exhibit for First Year Clothing Project consists of:

1. Hand or tea towel, hemmed by hand.
2. Work apron with bound edges.
3. One stocking well darned.
4. Slip.
5. Cotton school dress.
6. Record book and story.

Problem VIII

Score Cards to Be Used in Judging Your Work

(Score Cards from U. S. D. A. Misc. Cir. No. 90)

CLUB girls should be able to judge the quality of their work. When you have completed an article you should score it by the points listed in the score cards given here.

It will be good practice for you to score each other's work at one of your club meetings, and have a general discussion of the finished articles before you go on to the next problem.

Your work at community exhibits and fairs is graded by the items listed in the standard score cards. Notice that these scores emphasize the important of appropriate material and good design as well as workmanship.

Handwork on Household Articles Involving No Design

(Use in Judging Towel)

		Possible score	Actual score
I.	*Suitability of Materials*	40	
	Kind of Fiber 15		
	Texture of Fabric 15		
	Thread Used 10		
	Size		
	Type		
II.	*Workmanship*	50	
	Hems 20		
	Type		
	Width		
	Finish of Corners 15		
	Stitches 15		
	Kind Used		
	Appearance on Right Side		
	Appearance on Wrong Side		
III.	*General Appearance*	10	
	Cleanliness 5		
	Pressing 5		
	Total Score	100	

School, House, or Street Dress
(Use in Judging Apron or Dress)

		Possible score	Actual score
I.	*Materials Used, Including Trimmings*	30	
	Suitability to design and purpose of dress	15	
	Durability of Materials	10	
	Laundering and cleaning qualities	5	
II.	*Design and color*	20	
	Suitability to occasion	10	
	Individuality	5	
	Beauty of line and color	5	
III.	*Workmanship*	30	
	Choice and neatness of seams, hems, finishes, etc.	15	
	Perfection of stitching (hand or machine)	15	
IV.	*General Appearance*	10	
	Cleanliness	5	
	Pressing	5	
V.	*Relation of Garment Value to Cost in Time and Money*	10	
	Total Score	100	

Darn

		Possible score	Actual score
I.	*Inconspicuousness of Darn*	60	
	Choice of thread or yarn used	20	
	Size and position of stitches	20	
	General neatness of work	20	
II.	*Durability of Result*	30	
III.	*General Appearance of Exhibit*	10	
	Cleanliness	5	
	Pressing	5	
	Total Score	100	

Undergarments
(Use in Judging Slip)

		Possible score	Actual score
I.	*Materials Used, Including Trimmings*	30	
	Hygienic Aspects 10		
	Durability of materials 10		
	Laundering qualities 10		
II.	*Workmanship*	30	
	Choice and neatness of seams, hems, finishes, etc. 15		
	Perfection of stitching (hand or machine) 15		
III.	*Design*	20	
	Suitability 10		
	Protection and modesty		
	Comfort		
	Beauty in line and color 5		
	Originality 5		
IV.	*General Appearance*	10	
	Cleanliness 5		
	Pressing 5		
V.	*Relation of Garment Value to Cost in Time and Money*	10	
	Total Score	100	

Problem IX

Suggestions for Developing Demonstrations

THE public demonstration, given at a community meeting, exhibit, or fair is an important part of club work. The purpose of a demonstration is to show how to do something, and along with this to present certain facts, principles or methods that you have learned through your club project. It gives you some excellent training in organizing subject matter and presenting it to an audience in a convincing manner. It gives your audience an opportunity to know something about the work being done by your club.

A demonstration should not be thought of as something extra added on to your club requirements, but as a natural outgrowth of your year's work in clothing. It should be developed through the year rather than undertaken at the last possible moment before the fair. Training for a public demonstration may begin early in the club year by having the girls in turn explain at a club meeting some simple sewing process they are using in their work. Such processes as using a paper gauge, threading the sewing machine, making a seam, or placing a pattern on the material might be presented in this way.

In preparing for any demonstration you should consider the following points:

Subject matter. The facts that you give must be accurate, and should be interesting. You should be thoroughly familiar with the subject matter you plan to give.

Illustrative material. This consists of posters, samples of material, finished garments, and any other materials which help to make your explanations clearer and more interesting. It should be attractive and well made. You should present it well, and at just the right time.

Presentation. Your manner should be friendly and pleasant. Speak clearly, but not too fast.

You should not memorize the material, but should know it so well that you can give it easily and naturally in your own words.

Practice all processes you are to use in your demonstration, such as using a sewing machine, or presenting illustrative material, until you are skilled in doing them.

Be sure that the audience can see each step of the demonstration. Do not stand in front of your illustrative material.

Answer questions carefully.

Summarize the various parts of your demonstration, and give a final summary.

The demonstration should move along with briskness, but no hurry or nervousness.

Arrangement. Tables, equipment, and illustrative material should be arranged so that they present an orderly, attractive picture.

Be sure that all supplies and materials are at hand when the demonstration begins. A list to be checked over before each demonstration will be found helpful.

Personal appearance. You are a part of the stage picture. Your dress should be appropriate, simple, and fresh, your hair neatly arranged, and nails well-kept. Wear little, if any, jewelry.

Problem X

Suggested Outlines for Demonstrations

THE material given here is intended to be used as a foundation for demonstrations on subjects given, and as a suggestion for methods of developing demonstration outlines on other topics. References are given for the purpose of helping girls and local leaders to work out more detailed subject matter for each subject.

Using a Sewing Machine

References.

First Clothing Bulletin: Use and Care of the Sewing Machine.
Sewing Machine Manual.

A *Talks*	B
Greets audience and introduces herself and partner. Tells purpose of demonstration and importance of sewing machine in clothing club work. Use of machine.	
1. Correct placing of machine for good light.	1. Place machine in correct position as described by A.
2. Correct placing of chair at machine; good posture for person using machine.	2. Place chair at machine, and sit in chair, in correct posture for sewing.
3. Correct treading of machine. (Tell reasons for learning this before threading machine.)	3. Demonstrate correct treading as described by A.
4. Preliminary practice, consisting of following with needle lines drawn on paper.	4. Follow lines with needle, and show results to audience.
5. Threading of machine, including winding of bobbin, threading of bobbin, and threading upper part of machine. (Mention illustrations in book of directions which comes with machine.)	5. Wind bobbin and thread machine, following A's directions. Show to audience illustrations in manual.

A	B
(A and B exchange places.)	
6. Demonstrate preparation for stitching as directed.	6. Preparation for stitching, including bringing of bobbin thread to surface, and raising needle to highest point.
7. Start stitching on seam or hem basted in cloth, to illustrate B's explanation.	7. Correct placing of cloth for stitching. Guiding of cloth.
8. Demonstrate method of turning a corner.	8. Turning a corner in stitching.
9. Show how to finish line of stitching.	9. Finishing line of stitching.
10. Change length of stitch and try it out on material.	10. Changing the length of the stitch for various weights of material.
11. Change tension and try out on material.	11. Changing the tension of the stitch.
12.	12. Reasons for thread breaking.
13. Put new needle in the machine.	13. Method of putting in a new needle. 14. Summary of demonstration.

Care of Clothing

References.
First Clothing Bulletin: Problem IV, Care of Clothing.

A *Talks*	B
Introduces herself and partner. Explains purpose of demonstration.	
1. Reasons for taking good care of our clothing.	
2. Daily care of clothing.	2.
(a) Hanging up clothes. Use of coat hangers.	(a) Show different kinds of coat hangers. If possible, contrast dress hung on hooks with one on hanger.
(b) Airing of clothing.	
(c) Placing soiled clothing in laundry bag.	(c) Show attractive, practical bags.
(d) Do not work around house in good clothes.	(d) Show cover-all aprons and smocks.
(e) Mend garments as you take them off. Suggest suitable equipment for sewing box.	(e) Show sewing box with proper equipment.
(f) Care of shoes. Use shoe trees. Cleaning and polishing. Use of shoe bag.	(f) Show shoes kept in shape by shoe trees. Compare polished and unpolished shoes. Show equipment necessary for care of shoes. Show shoe bag to be hung on closet door.

A	B *Talks*
3.	3. Occasional care.
(a) Show dress covers.	(a) Covering dresses not worn often.
(b) Illustrate by showing various kinds of brushes.	(b) Brushing clothing.
(c) Show shoes with run-over heels.	(c) Keeping shoes repaired. Effect of run-over heels on posture.
(d) Demonstrate pressing if possible.	(d) Pressing wool garments.
(e) Show stockings reenforced at heel, and stockings well darned. Demonstrate method of gathering up leg of stocking in fingers before putting on.	(e) Caring for stockings. Laundering. Mending. Putting on with care.
	4. Summary of demonstration.

Note: This demonstration may include removal of stains if a longer demonstration is desired.

Choosing the Right Material

References.

First Clothing Bulletin: Problem III, paragraph on Material and Trimming.

A	B
Talks	
Introduces herself and partner. Explains purpose of demonstration, which is to give suggestions for choosing the right material. Stresses the importance of considering suitability to use.	
1. Appearance suited to use.	1.
(a) For dresses and other outer garments, attractive appearance is probably first requirement.	(a) Show samples of attractive and unattractive materials for dresses and aprons.
(b) For underwear, material should be attractive, yet unobtrusive. Underwear is a background for outer garments, hence should not be too conspicuous.	(b) Show materials or finished undergarments of white and light colors. Compare with others which are too bright and gaudy.
2. Texture or feel of material.	2.
(a) The texture of outer garments depends on the use and style in which they are made. Give examples of this; for instance, taffeta could not be used for a soft, draped effect.	(a) Show samples of material, and finished garments to bring out points given by A.
(b) Undergarments should be soft rather than hard or stiff in texture. Smoothness is desirable in some garments, as slips.	(b) Show materials of suitable and unsuitable textures for undergarments.

A	B
	Talks
3.	3. Durability or wearing quality.
(a) Demonstrate each test as B explains it, and show results to audience.	(a) Give tests which help to show whether material is likely to be durable enough to stand hard wear and laundering. (See page 10.)
4.	4. Color fastness.
(a) Show samples which have been tested previously for color fastness.	(a) Explain how samples can be tested to see whether or not the colors are fast to sunlight and washing.
	5. Summary of demonstration.

Idaho Club Pledge

I pledge my head to clearer thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.